



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

The Poetry of the Taghlib Tribe in the Pre-Islamic Era: A Study of Figurative Language and the Structure of Poetic Texts: The Tribe's Anthology as a Model

Assist. Lecturer Jihad Naeem Alawi

Jihaad.naeem@uomisan.edu.iq

<https://orcid.org/0009-0001-6653-6727>

University of Maysan / College of Basic Education / Department of Arabic

Abstract

A poem is an integrated structure comprised of several artistic elements that together form its complete form in all aspects, such as language, imagery, internal and external music, and the structure of the text. There must be perfect harmony among these elements for the text to be respectable, free from dissonance, flaws, and defects. The more cohesive the text, the better it is. Poetic imagery is one of the most important elements of a poetic text. Therefore, poets have paid great attention to its use. No artistic text exists without poetic imagery, nor can it endure without it. It is the pulse and lifeblood of poetry. Poets, especially in the pre-Islamic era, relied on specific devices to portray their feelings, the most important of which were simile, metaphor, and metonymy. All these elements or images require a poetic form within which they can be organized. Their poetry came in various structures, such as the orphan poem, the fragment, the stanza, and the poem in its two forms: the simple structure and the compound structure. This is due to factors and influences that played a direct role in the structure of the poetic text. Before delving into the study of the means of poetic imagery through which poets expressed their hidden emotions and feelings, it is necessary to define the concept of imagery.

Keywords: Poetry, Taghlib, Imagery, Structure, Poem, Tribe.

Introduction

Pre-Islamic poetry is a cultural and historical document reflecting the lives of the Arabs before Islam, encompassing their values, beliefs, events, and traditions. At the heart of this poetry, the poetics of the Taghlib tribe stand out as one of the powerful voices that expressed a unique human experience, born from an environment of conflict, pride, revenge, and longing, leaving behind texts of distinctive artistic character. The Diwan (collection of poems) of the Taghlib tribe is among the most prominent poetic compilations that documented this tribal consciousness and expressed the group's existential and social perspectives, revealing the features of pre-Islamic poetic structure and the manifestations of figurative language. The poetry of the Taghlib tribe, particularly that of the poet Amr ibn Kulthum, was distinguished by its rich use of rhetorical imagery. This imagery was not merely for verbal embellishment, but rather served as artistic and aesthetic tools that contributed to the construction of the poetic text and the intensification of its meaning. Hence, the importance of



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

this research lies in its attempt to analyze the means of figurative language (such as metaphor, metonymy, simile, and allegory) and to elucidate their artistic functions in Taghlib poetry, alongside a study of the structure of the poetic text in terms of its expressive techniques and internal organization. This research stems from the premise that the poetry of the Taghlib tribe was not merely a reflection of pre-Islamic life, but rather constituted a linguistic and aesthetic system expressing a collective worldview. Therefore, returning to the tribe's anthology provides a gateway to understanding Taghlib poetics, tracing the development of their rhetorical tools, and examining how figurative language contributed to shaping the structure of pre-Islamic poetry.

Section One

1. Artistic image

1.1 The image is a language

The linguistic root of the word "image" goes back to: "And God fashioned a beautiful image, so it was fashioned," and it also refers to "a man of good appearance and bearing," according to Al-Farra'. When we say "I imagined the thing," we mean that we envisioned its image, while "images" refers to statues. In Lisan al-Arab: "The image appears in the speech of the Arabs in its apparent meaning, as well as in the meaning of the reality and form of the thing, and also in the meaning of its attribute. It is said: The image of the action is such and such, meaning its form, and the image of the matter is such and such, meaning its attribute.

1.2 The Image in Terminology

Critics and scholars have differed in defining the concept of the image, each defining it from their own perspective. Mustafa Sadiq al-Rafi'i said: "The poet is a unique individual among people, for he carries within him a social world in which the connections of existence and the causes of events intertwine. Through this intertwining, ordered images are formed within him, from which he derives the realities of this world, which constitute the foundation of poetry. However, these images are subject to the same qualities of beauty and ugliness that affect sensory images, in all their various forms, such as delicacy, appropriateness, coarseness, and variations in composition, and so forth...for poetry is a force composed of subtle elements that naturally arrange themselves in a way that portrays them in a form suitable to the application of the force within them, and according to how the poet applies this force."

Critics and scholars have differed in defining the concept of the image, each defining it from their own perspective. Mustafa Sadiq al-Rafi'i said: "The poet is a unique individual among people, for he carries within him a social world in which the connections of existence and the causes of events intertwine." Through this intertwining, ordered images are formed within him, from which he derives the realities of this world, which constitute the foundation of poetry. However, these images are subject to the same qualities of beauty and ugliness that affect sensory images, in all their various forms, such as delicacy, appropriateness, coarseness, and variations in composition, and so forth...for poetry is a force composed of subtle elements that naturally arrange themselves in a way that portrays them in a form suitable to the application of the force within them, and according to how the poet applies this force.

1.2 The Concept of Simile

1.2.1 Simile in Language



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

In Lisan al-Arab, it states: "Shabih: The words 'shabih,' 'shabih,' and 'shabih' mean 'similar,' and their plural is 'ashba.' 'Ashbaha al-shay' means 'the thing resembled the thing.' Among the proverbs is: 'He resembled his father, so he did not wrong.' 'The man resembled his mother,' which indicates weakness and inadequacy. It can also be said: 'I resembled so-and-so,' 'I was confused by him.' 'Tashabaha al-shay'an' and 'ishtabaha' mean that each one resembles the other. 'Shabih' means representation, while 'shabih' indicates confusion. There are similar and resembling matters, meaning they are problems that resemble each other."

For the daughter of Hattan ibn Awf, there are dwellings, as a scribe inscribes a title on parchment.

I remained there naked and hairy, feverish, as a feverish man used to do in Khaybar, a crucified man.

There, the ostriches remain, as if they were slave girls, hoped for in the evening by the woodcutters.

My two friends, turn aside from the escape of a cloak upon which is a youth, as sharp as a sword, pale.

In the first stanza, he likens the ruins of the dwellings, of which only traces remain, to writing whose script has faded, signifying the passage of time and its effects. This image was frequently used by pre-Islamic poets and became quite common. In the second stanza, he describes his anguished state at the loss of his loved ones from those dwellings. He compares the trembling and shaking that seized him to a person afflicted with a fever, a result of longing and the pain of separation. In such a state, a person becomes agitated and trembles, a common theme in descriptions of abandoned dwellings in Arabic poetry.

Then he moves on to describe the ostriches in the homes. The homes, after their inhabitants have left, become a shelter for animals. He likened the presence of the ostriches in them to the female slaves at dusk when they light firewood. This image is extremely wonderful. If we go back to the thing he is comparing them to, we find him saying, "The ostriches are mixed," and "mixed" is the mixing of black with white. He likened the ostriches, whose white is mixed with black, to the female slaves who came to light firewood, so the black of the firewood mixed with their white. This is an accurate comparison.

Then he returned to his own gray hair and said, "**A youth like a sword,**" meaning that he had become weak and pale like a sword, to reveal the extent of the separation's impact on him and the weakness, emaciation, and pallor it left behind, thus embodying the deepest sorrow and the truest feelings in this image. And we find him painting a picture that embodies the magnitude of his turmoil and anxiety, saying:

I spend the night when my friend sleeps, as if I were a healthy snake that finds no companion.

He likened his state, when his friend and companion slept, to that of a man bitten by a snake, who became poisoned and anxious about the death that would inevitably overtake him as a result of the venom. He found no one to comfort him, ease his suffering, or instill hope that would save him



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

from the certain danger of death. The poet's simile was indeed accurate. The state of the poisoned man, who was about to die, is even more turbulent and fearful. Through this scene, he depicts his own state, especially since he chose nighttime because people go to sleep and their homes at that time, leaving him to grapple with his worries without anyone to alleviate his pain. Al-Aswad ibn Amr ibn Kulthum likened the speed of his horse to the swiftness of a falcon swooping down on its prey.

It was as if my breast would fall with every movement I made, and it would fall swiftly and resolutely.

Here the poet was successful in what he wanted, for he did not compare the speed of his horse to the flight of the palace, but rather compared it to a falcon that swooped down on its prey. In this case, the falcon is faster than in the case of flight, and here the exaggeration in describing the speed of his horse was achieved.

Nothing remained of it but a ruined ruin and a buried ember like a well.

Here, the poet 'Amirah ibn Ja'al likens the dilapidated enclosure of the tents and its subsequent collapse to a well that has been filled in. The enclosure, in this context, refers to what the weather has done to this enclosure, burying it and rendering it no longer as deep as it once was, just as a well is filled in by the weather and becomes useless. This image is neither strange nor an unexpected artistic device; any filled-in hole brings to mind a filled-in well. It is an image familiar to the general public. The poet's skill lies in creating something that only a poet can achieve, and this is precisely what is achieved in this image.

And stripped like arrows, poisoned, sharp, and wrapped in felt.

If the poet wanted to describe his horse, he likened it to an arrow before it had feathers. In this image, the poet meant that his horse was bare, smooth, and had lean bellies. This is a praiseworthy quality in horses among the Arabs, and it is the horse of war, fighting, and raiding.

2. Metaphor

2.1 Metaphor in Language

It is mentioned in Lisan al-Arab:

Borrowing is from the word 'lending' and it is from their saying, 'He borrowed money: he asked for it on loan

2.1.1 Metaphor in Terminology:

Al-Qadi Al-Jurjani defined it as "a metaphor is when the borrowed name is used instead of the original, and the expression is transferred and placed in a different context."

Abu Hilal Al-Askari defined metaphor as "transferring an expression from its original linguistic usage to a different meaning." Abd al-Qahir al-Jurjani discussed metaphor, stating: "Know that metaphor, in general, occurs when a word has a known original linguistic meaning, with evidence indicating its specific function when coined. Then, a poet or someone else uses it in a different sense,



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

transferring it to that original meaning in a non-essential way, thus making it like a loan." Metaphor is one of the most important figures of speech employed by the poets of Taghlib. It comes second only to similes in terms of its use, as metaphor is fundamentally based on simile. Therefore, it is more prevalent in pre-Islamic poetry than metonymy and less so than simile. An example of their metaphor is the saying of al-Akhnas Al-Taghlibi.

So, whoever spends the night in a land where his residence is questioning ruins that do not answer. The Arabs were accustomed to addressing ruins (or abandoned dwellings), a practice critics termed "interrogating the ruins" or "making them silent." This means the poet speaks to the ruins, but they do not answer, indicating their emptiness of inhabitants and loved ones, signifying a lack of life. The metaphor lies in attributing to them a human quality: speech or silence. This metaphor became common among poets, as exemplified by Afnun Al-Taghlibi's line:

"I used to outpace those who acted unjustly, at a leisurely pace, among the children of Adam, so long as they did not remove my reins."

He borrowed the word "resin" for himself, which is the rope used to tie a horse, and meant here that he released his reins and was unleashed, thus overcoming all of humanity. He likens himself to a horse whose reins were released, causing it to become aggressive and defeat everyone. Here he boasts of his actions and his own superiority over all of humanity, and this is an exaggeration in description. Jabir ibn Hani Al-Taghlibi said:

And how many a death we have brought upon ourselves from one who greets us, if he despises us or grieves for a sin.

He used the metaphor of contempt for death, saying, "**We despised death.**" Death is an abstract concept, and he attributed to it a human quality. This is a metaphor; he meant that death despised them, meaning it had no power over them. He also used another metaphor.

If they descended to the fearsome poetry, its flaws would be humbled, and the one with the forelock would occupy it.

He borrowed the phrase "the paths of the borders and their crossroads" to convey humility and submission, indicating their strength and power. He meant that when they descended upon a region, its paths yielded to them and humbled themselves out of awe of their majesty and might. 'Abbad Ibn 'Amr Ibn Kulthum said:

"Oppression never brought guidance to a people before them; rather, it destroys them in every era."

Here, the poet makes oppression a source of oppression, a metaphor, since the inheritance of something only occurs between people. Here, he borrowed this attribute for oppression, meaning that oppression only begets evil and tyranny and produces no good.

3. Metaphor

3.1 Metaphor in Language

In Arabic, the word for metaphor (kana) comes from the root of the verb "kana," meaning to refer to something using other expressions that allude to it, such as using words like sexual



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

intercourse, excrement, and effeminacy. Regarding the kunya (patronymic), the people of Basra say that someone is called Abu Abdullah, while others say he is called Abdullah, which is incorrect. Don't you notice that you say:

"He is called Zayd" and "He is called Zayd," and "He is called Abu Amr" and "He is also called Abu Amr"?

3.2 Metaphor in Terminology:

Al-Mubarrad defined metaphor as a type of speech in which the meaning is self-evident, and in which it is used metaphorically, thus being more eloquent. He identified three types of metaphor: First, obfuscation and concealment; second, avoiding obscene and vulgar language by using a more subtle expression; and third, magnification and glorification. Tha'lab defined it as: "In subtlety of meaning: it is indicating something explicitly by way of allusion." Among his metaphors is his use of the word "mutafāl" (one who deserves to be spat upon) as a metaphor for the ugliness of the person being satirized.

The sons of every pessimist, as if her forehead, when she moved away from it, was the forehead of a crow.

And he spoke metaphorically of the purity and courage of the praised one, in his saying, "White-clad warriors," in his saying:

White-clad warriors, sons of kings, neither Arab nor non-Arab will comprehend what they have accomplished.

And in a metaphorical image, he expressed the severity and impact of the matter, describing it as the emergence of the ribcage, or the lifting of the garments from the ribcage. This, among the Arabs, is only used for a terrifying or severe matter, so he said:

They are burdened by a harmful sense, with a disciplined manner, with the leg raised, awaiting.

The poet uses two metaphors in the verse to describe his horse's qualities. His phrase "slender of flanks" is a metaphor for the leanness of its belly and flanks, a desirable trait in horses. His phrase "light of foot" is a metaphor for its great speed and swiftness, as he says:

"Slender of flanks, light of foot."

We also see Ibn Hani Al-Taghlibi using the metaphor of speed to describe his horse, making its approach and retreat appear as one. This is an exaggeration in description, through which he wanted to emphasize his horse's speed, as he says:

If a hillock were removed from her hands and her neck, the head of a rising hillock would appear, advancing.

Their metaphors, reflecting the revolutionary spirit befitting the ongoing war, continue. For example, Abbad Ibn Amr Ibn Kulthum uses this metaphor to describe their anger and hatred



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

towards their adversaries, portraying their eyes as glaring and encapsulating the entire meaning in this phrase:

"Mr. Beli, the hatred is overwhelming, their eyes are glaring, angry at me."

From the foregoing, we observe that most of their metaphors reflected the nature of their wartime lives. Many of them described horses, their speed, and their ferocity in war. The horse was one of the most important tools of war, and other metaphors reflected the situation they lived in, characterized by almost constant conflict and fighting. The harsh nature of the desert imposed its harshness on its inhabitants, and this is reflected in their poetry.

Section Two

2. The Structure of the Poetic Text

The structure of the poetic text in the Diwan of the Taghlib tribe in the pre-Islamic era was diverse, as it was distributed in different forms. The (orphan) verse, the (twin) fragment, the stanza, and the poem were mentioned. We will examine each form of construction to show the factor that influences the imposition of one structure on another. Therefore, we will define the concept of structure before tracing its forms in the poetry of Taghlib in the pre-Islamic era.

2.1 First: The linguistic meaning of "bayyinah"

The Al-Wasit Dictionary states: "To build something - to construct, to build, to erect its wall or the like. It is said: He built the ship and he built the tent. The word is used metaphorically in multiple meanings revolving around establishment and development, such as: He built his glory and he built men. The poet said: 'Men build me, and others build villages; how different are villages from men!' It is also said: The food built his body, and he built upon his words, meaning he followed his example and relied upon it. As for the structure, it is what has been built and the form of the building, and from that comes the structure of the word, meaning its form, and so-and-so is of sound structure."

2.2 The technical definition of structure

The structure refers to the form upon which a text is built. The structure of speech relates to its formulation, the arrangement of its words, and the organization of its phrases. The doctor referred to Qudama's definition, where he said: "The structure of poetry is represented in rhyme and alliteration, and the more poetry contains these elements, the closer it is to poetry and the further it is from prose." He added that the structure of poetry depends on the fact that its words, despite their brevity, indicate profound meanings. He also referred in his dictionary of terms of classical Arabic criticism to Ibn Tabataba's definition, who said that "construction" in composing poetry means that when a poet composes a poem, he must take into account diction, meaning, rhyme, and meter, likening the construction of poetry to the work of a delicate engraver and the stringing of a jewel.

2.3 The Poetic Verse

Dr. Emile Badi' defined it in his comprehensive dictionary as "a group of words characterized by correct structure and metrical conformity to the rules of prosody, thus forming a musical unit that corresponds to specific metrical feet. The poetic verse consists of two hemistichs of equal weight,



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

each called a stanza or hemistich. The first hemistich is called the *sadr* (first half) and the second the *'ajz* (second half)". It has also been said that it is a collection of words, letters, and meanings based on a specific condition, which is meter. Each verse is a set of metrical feet that vary according to the meter in which the verse is composed. The solitary verse is called "the verse that the poet sends alone". This type of poetry—the solitary verse—appears three times, as in the saying of Afnun Al-Taghlibi

Our desire is for affection, O protected one, and our hope is that the youth have destroyed us.

And with this house, he was named Afnun.

Al-Akhnas Ibn Shihab Al-Taghlibi said:

I used to disobey a woman, but today I am more obedient than Thawab.

As-Saffah Al-Taghlibi said:

The dogs are our water, so leave it, and by God, you will not be able to make it permissible.

The term "nutfa" refers to a short poetic fragment consisting of only two lines of verse. The number of nutfa among the pre-Islamic poets of Taghlib reached twelve, including the following verse by al-Aswad ibn Amr ibn Kulthum:

"A man who inherits al-Thawir, Malik, and al-Mar' Kulthum is truly noble and virtuous.

And Amr and Muhalhil raised him to a position of greatness that no one else could attain."

And Shabib Ibn Ja'al said:

Nawar yearned, and it was not for her that she yearned, and what Nawar had concealed became apparent.

When she saw the water of the placenta as her drink, and the excrement being squeezed into the vessel, she cried out.

And Kulayb ibn Rabi'ah said:

I will proceed with him steadfastly, even if what I intend turns gray in me, in what the forerunners have done.



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

For fear that a word might contradict his deed, and that a destroyer might demolish the lofty glory.

And Mu'awiyah ibn Khalid said:

May God reward 'Abbad ibn 'Amr and his clan with joy, so that the people may rejoice at the calamities.

They killed Bishr and returned his horses. By stabbing like the gurgling of a pregnant woman in labor.

And among the poets, Umm Nashira al-Taghlibiyya said:

Did not Nashira's stab wound the orphans? O Nashira, may your right hand still be stained with blood!

You killed the leader of the people after their leader, Kulayb, and you did not show gratitude, while I am grateful!

2.4 The Fragment

It is a passage of prose or poetry, consisting of a number of lines or verses that are related in meaning, stemming from a central idea... It is part of a poem, or a few verses that do not reach the number required to define a poem (seven or nine verses, according to the old understanding). It has also been said that it is a few verses, less than seven, independent in meaning. The number of fragments in the Diwan of the poets of the Taghlib tribe reached thirty-eight: eleven fragments consisting of three verses, eleven of four verses, eleven of five verses, and five of six verses, including the saying of Afnun Al-Taghlibi.

By your life, Amr ibn Hind, when he called for Layla to serve his mother, was not successful.

Then Ibn Kulthum rose to the sword, unsheathed, and seized his companion by the throat.

And Amr struck him on the head with a blow from a sharp, pure, gleaming blade.

And Abbad Ibn Amr Ibn Kulthum said two poems, each consisting of four verses, including:

And the station of those who subdued necks, you witnessed their cauldrons raised at the gates.

The hatred of the oppressors was evident, their eyes narrowed in anger.



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

One day, at the gates of kings, they were elevated with eloquent speech and eloquent discourse.

I was spared their malice and was their protector, so I returned praised without reward.

And 'Amirah Ibn Ja'al said:

God has clothed the tribe of Taghlib, daughter of Wa'il, with claws of blame, slow to strike.

It is not because they are not of noble lineage, but because their stallions have tarnished them.

You see the noble, purebred one among them, a she-camel of noble lineage, from whom her offspring came.

When they depart from a place of oppression, they turn against them and send back their delegation to meet them.

The reason for the prevalence of the structure of the verse, the fragment, and the stanza is the nature of the surrounding circumstances in the tribe. War and conflict with other tribes, and the Basus War, occupied a large space in their poetry. Most of their poetry was about pride and describing war. This situation requires the poet to leave out all introductions that lengthen the poetic text. On the other hand, poets in the pre-Islamic era generally described the event, and if its meaning was complete, the poet would stop and be satisfied without elaborating. Their writing of poetry is linked to the event. If the situation requires two verses, a verse, or a fragment, he would be satisfied without elaboration. This is appropriate to the circumstances of war and fighting, as most of their poetry is direct and does not require elaboration

2.5 The Poem

The poem is a poetic linguistic creation characterized by a highly developed artistic form that utilizes rhythm and refined language to express an imagined interpretation of situations and meanings. Dr. Ahmed Matloub explained that the poem consists of a group of verses that follow a single Arabic meter and adhere to a single rhyme scheme. As in the poem by the poet Jabir ibn Hani Al-Taghlibi:

O my people, for the new, severed, and for the forbearance after the imagined slip!

And for the man who grows accustomed to longing after a year has passed without it, a year of sin!



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

O abode of Salma in al-Sarimah, then al-Liwa, to the cannon of al-Qiqaa, then al-Mutathallam!

I remained, knowing her, a guest of a desolate place, to fulfill from her the need of the one who is hesitant.

She stayed there in the summer, then... She remembered her fate amidst the darkness, so she trembled.

She twisted fearfully in the reins and bent towards the well-tended, straight-legged reins.

She rose and sauntered in the reins, as if she were the skin of a scorched cat, heading towards her prey.

If a ridge was removed from her hands and her neck, the head of a rising ridge would appear, advancing.

This poem consists of twenty-nine verses, and Afnun al-Taghlibi said in a poem of nine verses:

Convey to my beloved, and let it reach their leaders, that my heart is filled with sorrow because of them.

I used to outpace those who wronged me, at ease, from among the children of Adam, as long as they did not remove my reins.

They turned against me, and I had no power, so woe to them, until I was brought down upon the ankles and the anklets.

If I had been from 'Ad and from Iram, raised among them, and Luqman and from Jadan,

They would not have ransomed their brother from a terrifying calamity. They remained silent and did not deviate from the established customs.

I asked my people, whose camels had blocked the area between the open space of Dhat al-Ais and al-Adan,

When they brought their camels to Ibn Sawwar, may God reward him for his generosity, which was truly detrimental.



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

How did they repay 'Amir for their evil deeds? Or how can they repay me for my good deeds?

Or how can the milk given by a camel benefit a camel whose milk is withheld?

The structure of the poem is divided into two parts:

1. The single poem:

And the short poems, in which we find complete emotional experiences, truthful images of pre-Islamic life, faithful echoes of the poet's heartbeats, and translations of his emotions and feelings; because they are authentic poems that did not come from artifice or affectation. These poems are characterized by unity of theme and genuine emotional experience, despite their brevity and conciseness. The verses of this poem revolve around a single purpose—a single theme—from the first verse to the last, such as being in the genre of elegy, praise, satire, or other poetic subjects. This structure is the least common among the poets of Taghlib, as it appears in only five poems, including the saying of Asma, the sister of Kulayb:

O sister of Jassas, hide and depart from our art today, then move on.

You have incited and provoked us; you will see from us the blazing flames.

Yesterday you were enticing my brother and promising him what he did not do.

And you said: My brother, your brother-in-law, there is none like him among those I see in the battlefield.

A mountain of glory and a valiant warrior in battle, he protects his peers amidst the thicket.

This poem consists of twenty-nine verses.

Among them is Kulayb's boastful poem of eight verses, in which he said:

"A caller summoned all of Mudar, and their souls drew near to suffocate.

It was a call that united Nizar and mended their disarray after their separation.

He concluded it with:

"How many a king have we made taste death, and another we have brought in chains!"

And he said in another poem of eight verses, all boastful, which begins:



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

"The Yemeni Tubba' was enraged in ignorance when the leopard was brought before us in chains."

Most chivalric poetry consisted of short poems or stanzas; this was due to the nature of the circumstances under which this poetry arose, which prevented them from being lengthy in their poems. They would pause briefly to convey the meaning, depicting what had happened to them and what transpired in their disputes. Dr. Butrus Al-Bustani said regarding this: "The most beloved qualities of chivalric poetry are those in which pride and enthusiasm are blended with pain and complaint, and in which sorrow and despair clash with the spirit of heroism and courage. The interplay of these different elements creates a magnificent atmosphere in the poetry that affects the soul and captivates the emotions."

2. The compound poem

These are lengthy poems that address more than one subject, often reaching up to four subjects; that is, they include a collection of experiences divided into stages and themes, which may sometimes be interconnected and at other times disconnected, each with its own reasons and causes. The poet begins by mentioning the ruins, then the beloved and the journey, and then proceeds to the main purpose of the poem, such as praise or boasting, etc. This structure is the most frequent in their poetry, as it appears more than seven times, including the poem of Jabir ibn Hani, which consists of twenty-nine verses, in which he said:

O my people, for the new, severed, and for the forbearance after the imagined slip!

**And for the man who grows accustomed to longing after a year has passed without it,
a year of sin!**

O abode of Salma in al-Sarimah, then al-Liwa, to the cannon of al-Qiqaa, then al-Mutathallam!

I remained, knowing her, a guest of a desolate place, to fulfill from her the need of the one who is hesitant.

**She stayed there in the summer, then... She remembered her fate amidst the darkness,
so she trembled.**

**She twisted fearfully in the reins and bent towards the well-tended, straight-legged
reins.**

**She rose and sauntered in the reins, as if she were the skin of a scorched cat, heading
towards her prey.**

**If a ridge was removed from her hands and her neck, the head of a rising ridge would
appear, advancing.**



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

And he said in it, boasting of his people:

When they descend upon the feared frontier, its breaches humble themselves, and the one with the vanguard conquers it.

I am proud of them, like the intellect of Qays and Marthad, when they come to water, and like the spear of Ibn Hartham.

In this poem, the poet begins by mentioning the dwellings and the beloved, then moves on to describe the journey and the camel, before finally arriving at the poem's main purpose: boasting about his tribe, Banu Taghlib.

Al-Akhnas ibn Shihab composed a poem of thirty verses, addressing two themes. He opens the poem by mentioning the ruins of his beloved's dwelling, saying...

Who among us has spent the night in a land of refuge, questioning ruins that offer no answer?

For the daughter of Hattan ibn Awf, there are dwellings, as a scribe has inscribed the address on parchment.

Let a lovesick, yearning lover, a brother of a desolate land, whom no path can forsake, question the ruins of the abode.

Then he praised Lukayz Al-Taghlibi, saying:

For every tribe of Ma'ad, there is a stronghold to which they resort, and a side.

Lukayz has the two seas and the entire sword, and if a calamity comes to it from India, it will be severe.

3. Rajaz

It is a type of poetry known as a meter, where each hemistich consists of a single line. Its poems are called "arajiz," and a single arajiz is known as an "arjuzah." The arajiz resemble rhymed prose in form, but they adhere to the meter of classical Arabic poetry. The one who composes them is called a "rajiz" because they consist of three parts. The origin of the name goes back to the camel, which, when one of its forelegs is tied, remains on three legs. Rajaz is the oldest meter of Arabic poetry, and it is associated with camel-driving songs. It was the poetry of the Arabs in the pre-Islamic era. Nine different lengths of arajiz appear in their poetry, including the saying of Abu Aja ibn Ka'b.

Blessings have spread to Sa`d and `Ikabb



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

And we have buried the immortals in the harvest

And we have connected their two foxes through lineage

This has been from you since ancient times, without falsehood

Abu Nuwayrah Al-Taghlibi said:

**Fighting is obligatory
After Kulayb's departure
I see the enemy fleeing
And the Taghlibi victorious.**

And Kulayb ibn Rabi'ah said:

**A lark calls to a thousand larks
Frightening among the meadows of Al-Hijr
Do not be afraid, nor flee
For you are safe from the vicissitudes of caution
Until your appointed day arrives**

The presence of the rajaz meter in the poetry of the Taghlib tribe during the pre-Islamic era is not surprising, given the frequency of their wars. In pre-Islamic times, rajaz served the purpose of improvisation on one hand, and its connection to enthusiastic situations on the other.

Conclusion

After examining the tribe's poetry collection in light of the study of figurative language and the structure of the poetic text, and after clarifying the concepts of the study, we arrived at a number of results, the most important of which were the following:

1. The image of enthusiasm dominated their imagery, and this is due to the nature of life that prevailed and to the war that lasted forty years between Taghlib and Bakr, which represented the true source and the main motive from which they derived most of their imagery.

2. The presence of simile was greater than that of metaphor, which, in relation to metonymy, follows simile. This is also due to the nature of pre-Islamic poetry, as most of its imagery is based on simile.

3. The short poem and fragment form occupied the largest portion of the Diwan of Taghlib. This is due to two main reasons: First, pre-Islamic poetry is realistic; they depict events as they occur. If a poem is completed in two lines or a fragment, they see no need for unnecessary elaboration. Second, most of their poetry is epic, related to war and similar themes that do not require length. Poetry is a reflection of reality and the poet's own self; therefore, pre-Islamic poetry is considered a historical document.



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

4. By examining the structure of the poems, which were few in number compared to other forms, we find that they were predominantly thematic. This is due to their focus on a single subject, with the exception of a few that began with a traditional opening verse (the *nasib*), though this was not a significant occurrence. Most of their poetry dealt with themes of pride, valor, elegy, and personal responses. The nature of these themes necessitates a singular thematic structure.

5. Some of the names mentioned in the *Diwan* of Taghlib composed no more than one or two verses. This cannot be considered sufficient grounds to call them poets, as not everyone who writes a single verse or fragment can be deemed a poet.

Work Cited

1. The Secrets of Eloquence in the Science of Rhetoric, by Imam Abd al-Qahir al-Jurjani, edited by Dr. Abd al-Hamid Hindawi, published by Muhammad Ali Baydoun, Dar al-Kutub al-Ilmiyya, Beirut, Lebanon, first edition, 2001: 76.
2. The Structure of the Pre-Islamic Poem: A Thematic and Artistic Study, Master's Thesis, by Sa'ida Ali Abd al-Wahid, Omdurman University, College of Graduate Studies/Faculty of Arabic Language/Department of Literary and Critical Studies, 2007: 21.
3. A History of Arabic Literature, by Mustafa Sadiq al-Rafi'i, reviewed and edited by Abdullah al-Minshawi and Mahdi al-Bahqiri, Maktabat al-Iman, Mansoura, first edition, Volume Two: 66-70.
4. A History of Arabic Literature, by Brockelmann, Dar al-Ma'arif, edited by Abd al-Halim al-Najjar and Ramadan Abd al-Tawwab, 2008. 5. Jewels of Eloquence in Meanings, Rhetoric, and Figures of Speech, by Sayyid Ahmad al-Hashimi, edited, annotated, and reviewed by Muhammad Ridwan Muhanna, Lisan al-Arab Library, al-Iman Library, Mansoura, 1st edition, 1999: 251.
5. The Collected Poems of al-Akhtal: by Ghiyath ibn Ghawth al-Akhtal, edited by Fakhr al-Din Qabawa, Dar al-Fikr (Damascus, Syria) and Dar al-Fikr al-Mu'asir (Beirut, Lebanon), 4th edition (1416 AH - 1996 CE), 1st edition (1971 CE).
6. The Poetry of Taghlib in the Pre-Islamic Era: collected and edited by Ayman Muhammad Midan, reviewed by Dr. Salah al-Din al-Hadi, Institute of Arabic Manuscripts, Cairo, 1995 CE, no edition number: 135.
7. Pre-Islamic Poetry: Its Characteristics and Arts: by Yahya al-Jabouri, al-Risalah Foundation, Beirut, 5th edition, 1407 AH / 1986 CE.
8. Al-Sihah Taj al-Lughah wa Sihah al-Arabiyyah (The Correct Arabic: The Crown of Language and Correct Arabic): Abu Nasr Ismail ibn Hammad al-Jawhari al-Farabi (d. 393 AH), edited by Ahmad Abd al-Ghafur Attar, Dar al-Ilm lil-Malayin, Beirut, fourth edition, 1407 AH - 1987 CE.
9. Qawa'id al-Shi'r (The Rules of Poetry): by Abu al-Abbas Ahmad ibn al-Husayn Tha'lab, edited, introduced, and annotated by Dr. Ramadan Abd al-Tawwab, published by Maktabat al-Khanji, Cairo, first edition, 1966 CE: 49.
10. Al-Kamil fi al-Lughah wa al-Adab (The Complete Book on Language and Literature): by Imam Abu al-Abbas Muhammad ibn Yazid al-Mubarrad, edited by Dr. Abdul Hamid



The Peerian Journal

Open Access | Peer Reviewed

Volume 54 May 2026

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

- Hindawi, published by the Ministry of Islamic Affairs, Endowments, Call and Guidance – Kingdom of Saudi Arabia, no edition, no date: 2/297-298.
11. Kitab al-Sina'atayn (The Book of the Two Arts): Abu Hilal al-Hasan ibn Abdullah ibn Sahl ibn Saeed ibn Yahya ibn Mihran al-Askari (d. c. 395 AH), edited by Ali Muhammad al-Bajawi [d. 1399 AH] and Muhammad Abu al-Fadl Ibrahim [d. 1401 AH], al-Maktabah al-'Ansariyyah – Beirut: 1419 AH.
 12. Kitab al-'Ayn (The Book of the Eye): Abu Abd al-Rahman al-Khalil ibn Ahmad ibn Amr ibn Tamim al-Farahidi al-Basri (d. 170 AH), edited by Dr. Mahdi al-Makhzoumi and Dr. Ibrahim al-Samarrai, Dar wa Maktabat al-Hilal.
 13. Lisan al-Arab, by Muhammad ibn Mukarram ibn Ali, Abu al-Fadl, Jamal al-Din Ibn Manzur al-Ansari al-Ruwayfi'i al-Ifriqi (d. 711 AH), with annotations by al-Yaziji and a group of linguists, Dar Sader, Beirut, third edition, 1414 AH.
 14. Critical Terminology in the Arabic Literary Heritage, by Muhammad Azzam, Dar al-Sharq al-Arabi, Beirut, Lebanon, no edition number, no date: 190.
 15. Critical Terminology in Poetry Criticism: A Linguistic, Historical, and Critical Study, by Idris al-Naquri, published and distributed by the Moroccan Publishing House, Casablanca, no edition number, no date: 79.
 16. The Meanings of Chivalry in Pre-Islamic Poetry, by Diyari Muhammad Atta Rashid, Dar Ghayda' for Publishing and Distribution, 2015 CE.
 18. The Literary Dictionary, by Jabour Abdel Nour, Dar Al-Maaref Lil-Malayeen, Beirut, Lebanon, First Edition, 1979: 261.
 1. 19. Dictionary of Literary Terms, prepared by Ibrahim Fathi, The Arab Encyclopedia for United Publishers, 1986: 277.
 2. 20. Dictionary of Terms of Ancient Arabic Criticism, by Dr. Ahmed Matloub, Library of Lebanon Publishers, First Edition, 2001: 130.
 3. 21. The Comprehensive Dictionary of Prosody, Rhyme, and Poetic Arts, prepared by Dr. Emile Badi' Ya'qoub, Dar Al-Kutub Al-Ilmiyah, Beirut, Lebanon, First Edition, 1991: 169, 170, 182.
 4. 22. The Concise Dictionary: A selection of linguists from the Arabic Language Academy in Cairo, Arabic Language Academy in Cairo, Second Edition [its introduction was written in 1392 AH = 1972 CE].
 5. 23. Dictionary of Classical Arabic Criticism Terms, Dr. Ahmad Matloub, Library of Lebanon Publishers – Beirut – Lebanon, First Edition 2001: 235.
 6. 24. Key to the Sciences, Al-Sakkaki, edited, annotated, and commented on by: Na'im Zarzur, Dar al-Kutub al-'Ilmiyya, Beirut – Lebanon, First Edition 1983: 332.
 7. 25. Comparison Between Poets, by: Zaki Mubarak, Hindawi Foundation for Education and Culture, Arab Republic of Egypt 2012: 65.
 8. 26. Mediation Between Al-Mutanabbi and His Opponents, by Judge Ali ibn Abd al-Aziz al-Jurjani, edited by: Muhammad Abu al-Fadl Ibrahim and Ali Muhammad al-Bajawi, printed by Isa al-Babi al-Halabi & Co., n.d., n.p.